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THE death of Edvard Grieg, which took place rather suddenly on September 4th, is deplored by all musicians. He had always been delicate, but thanks to the careful nursing of his wife, his life was prolonged. His death is a serious blow to the Leeds Festival to be held this month, as he was to have conducted his choral work, "Olaf Trygvason." He had also promised to conduct the Queen's Hall Orchestra on the 16th inst., and a week later he was to have been the pianist at a chamber concert of his own compositions.

♦♦♦♦

Probably Grieg's most popular work was his "Peer Gynt" suite, which audiences always greatly appreciate. But his pianoforte pieces and his songs appeal strongly to English musicians, and will undoubtedly be heard for many a year to come.

♦♦♦♦

Grieg was born at Bergen, June 15th, 1843. His great-grandfather was an Aberdeen merchant, and his father, who served as British Consul, married the Norwegian, Gesine Judith Hagerup, a musician who had studied in London. At six years of age Edvard Grieg began to learn music, and when only twelve he made his first attempt at composition, "Variations on a German Melody for the Piano." The lad took it to school and showed it to his teacher, who punished him and told him to leave such rubbish at home. At fifteen Grieg met Ole Bull, who advised that he should be sent to the Leipzig Conservatorium, where he stayed from 1858 to 1862, studying under Hauptmann, Richter, Moscheles, Reinecke, and Plaidy. Amongst his fellow-students were Arthur Sullivan, Franklin Taylor, J. F. Barnett, Walter Bache, and Edward Dannreuther.

After leaving Leipzig, Grieg went to Copenhagen, where he came in contact with Niels Gade, who materially helped him in his work. In 1865 he went to Rome, where he composed his first orchestral work, the overture "Im Herbst." On his return to Christiania he founded a musical union, which he conducted till 1874. It was in 1879 that he came prominently before the public, when he played the solo portions of his pianoforte concerto at a Gewandhaus concert at Leipzig. His first appearance in England was on May 3rd, 1888, when this same concerto was performed at the Philharmonic Concert. At the same concert he conducted his "Two Elegiac Melodies" for string orchestra. He returned to London the following year, when he directed a performance of his first "Peer Gynt" suite. Grieg's last appearance in England was in May, 1906, when he gave two concerts of his own works in Queen's Hall.

♦♦♦♦

Complaint is sometimes made that music publishers make an exorbitant profit, the contention being that the composer ought to reap a larger benefit. There is something to be said on both sides. It must not be forgotten that publishers frequently purchase copyrights that turn out to be utter failures so far as sales go, with consequent serious loss. An occasional stroke of good fortune in securing something that "takes" with the public helps to make up for losses. We recently heard of an instance. Some years ago a now well-known organist sold an organ composition to Mr. A. for a few guineas. The piece became popular, and the composer grew in fame. Mr. A. had an offer from Mr. B. of nearly £500 for this particular work, which he accepted. At the present time

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A Monthly Record and Review devoted to the Interests of Worship Music
in the Churches.

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THE death of Edvard Grieg, which took place rather suddenly on September 4th, is deplored by all musicians. He had always been delicate, but thanks to the careful nursing of his wife, his life was prolonged. His death is a serious blow to the Leeds Festival to be held this month, as he was to have conducted his choral work, "Olaf Trygvason." He had also promised to conduct the Queen's Hall Orchestra on the 16th inst., and a week later he was to have been the pianist at a chamber concert of his own compositions.

Probably Grieg's most popular work was his "Peer Gynt" suite, which audiences always greatly appreciate. But his pianoforte pieces and his songs appeal strongly to English musicians, and will undoubtedly be heard for many a year to come.

Grieg was born at Bergen, June 15th, 1843. His great-grandfather was an Aberdeen merchant, and his father, who served as British Consul, married the Norwegian, Gesine Judith Hagerup, a musician who had studied in London. At six years of age Edvard Grieg began to learn music, and when only twelve he made his first attempt at composition, "Variations on a German Melody for the Piano." The lad took it to school and showed it to his teacher, who punished him and told him to leave such rubbish at home. At fifteen Grieg met Ole Bull, who advised that he should be sent to the Leipsig Conservatorium, where he stayed from 1858 to 1862, studying under Hauptmann, Richter, Moscheles, Reinecke, and Plaidy. Amongst his fellow-students were Arthur Sullivan, Franklin Taylor, J. F. Barnett, Walter Bache, and Edward Dannreuther.

After leaving Leipsig, Grieg went to Copenhagen, where he came in contact with Niels Gade, who materially helped him in his work. In 1865 he went to Rome, where he composed his first orchestral work, the overture "Im Herbst." On his return to Christiania he founded a musical union, which he conducted till 1874. It was in 1879 that he came prominently before the public, when he played the solo portions of his pianoforte concerto at a Gewandhaus concert at Liepsig. His first appearance in England was on May 3rd, 1888, when this same concerto was performed at the Philharmonic Concert. At the same concert he conducted his "Two Elegiac Melodies" for string orchestra. He returned to London the following year, when he directed a performance of his first "Peer Gynt" suite. Grieg's last appearance in England was in May, 1906, when he gave two concerts of his own works in Queen's Hall.

Complaint is sometimes made that music publishers make an exorbitant profit, the contention being that the composer ought to reap a larger benefit. There is something to be said on both sides. It must not be forgotten that publishers frequently purchase copyrights that turn out to be utter failures so far as sales go, with consequent serious loss. An occasional stroke of good fortune in securing something that "takes" with the public helps to make up for losses. We recently heard of an instance. Some years ago a now well-known organist sold an organ composition to Mr. A. for a few guineas. The piece became popular, and the composer grew in fame. Mr. A. had an offer from Mr. B. of nearly £500 for this particular work, which he accepted. At the present time

Mr. B. is making at least £100 a year profit on this piece! No doubt the composer wishes he had kept the copyright himself!

♦♦♦♦

A writer in a daily paper says that hymns are often "a bore to the organist and choir." An organist writes confirming that statement, and gives three objections to hymns as generally used. (1) The poetry is usually commonplace. (2) One tune has to do duty for several verses, so that what is sung in conjunction with words of praise in one verse is also sung to words of penitence in the next; and (3) the doctrine expressed in hymns will usually not bear inspection. Some organists have these objections no doubt; but the poetry and doctrine of hymns do not usually trouble organists any more than congregations, generally speaking. The way hymns are sung in some churches gives a listener the impression that the hymn-singing is considered of very little importance and somewhat of a bore. The canticles and anthem are sung with spirit and vigour, and the organist accompanies with power and feeling. But the hymns are carelessly rendered at a rapid rate; the organist accompanies on a very quiet choir or swell organ, with the result that the congregation are not inspired to join in, and the whole thing falls very flat and tame.

An organist has it in his power to *make* the congregation sing, if they have any vocal ability at all. Let the tune go at a steady pace, and while the tone of the organ should not drown the people, it should be loud enough to encourage and support them. Our experience is that as a general rule the more organ you give them, the louder the congregation will sing. In ninety-nine cases out of a hundred the organist is to blame for a silent congregation.

♦♦♦♦

The story of the gas going out in a church as the choir sang "Send out Thy Light" is an ancient chestnut. But something of a similar character happened at Old Windsor Parish Church during the Harvest Festival service on Sunday evening, September 15th. Just as the choir sang "Thou makest darkness that it may be night," the electric light went out. Candles were brought in, and in a very "dim religious light" the service was concluded.

♦♦♦♦

Probably Mr. James Pollitt, of Newton Heath, can claim to be the oldest chorister in active service. He began to sing in a choir when he was eight; he is now eighty-one years of age, and, except during one year, he has regularly attended the Sunday services, festivals, and week-night rehearsals.

Passing Notes.

A READER of this column, a young musician, asks me if I can tell him how to get rid of nervousness in public. I wish I could. Nervousness is largely a matter of temperament. Many capable musicians have never been able to subdue it. Henselt gave up a concert career because he could not conquer his nervousness. Chopin always appeared to great disadvantage in public. Moszkowski shrank from all platform exhibitions. Gounod dreaded the ordeal of directing the performance of one of his own works. Wagner, through sheer nervousness, had to resign the baton to Richter at the Albert Hall. Bülow was a victim. In one of his letters he refers to "the abominable fright which prevented me from playing as well as I can play." Ferdinand David was frequently known to be so ill as to take to his bed several days previous to a public appearance; and Wieniawski, under similar circumstances, would have days on which he could not eat a morsel of food.

All this shows that there is, for many performers, no real help in the advice to cultivate absolute perfection of technique as a cure for or an alleviation of nervousness. No doubt the feeling that you can really perform your piece with technical ease and accuracy is something. But, as we all know, it is a very different thing to perform a piece with absolute accuracy in the privacy of our own

room and perform it in public. Spohr said that in a public performance you must always reckon that you will lose twenty per cent. in finish. He was not far wrong. Therefore you must, to avoid nervousness, be *more than perfect*, if the Irish expression may be allowed. But, again, I am not sure that a total lack of nervousness is to be envied. A nervous organisation, an acute sensitiveness, a highly impressionable nature—these are almost essential qualities in the musical artist; and my experience goes to prove that musical performers who are "not in the least nervous" (as they will boast to you) are likely to leave their audiences as cold as they are themselves.

Speaking from my own experience as an organist, I would say that the great thing is to be certain of your technical ability. It is nearly thirty years now since I first sat on an organ stool, but anything in the nature of a performance still "takes it out" of me. It isn't nervousness exactly. I have been nervous—so nervous that my hands and fingers experienced a sudden chill, an unexpected stiffening, an outbreak of perspiration all over, which fairly floored me, and almost deprived me of my senses. It is long since I got over that feeling; but I have often been nervous in a different way. I am often nervous on account of my choir. I fear that they may break down at a



critical point and spoil a performance. But, on my own account, I am seldom nervous when I feel perfectly certain of my technique, which brings me back to my original point. A certain amount of nervousness seems to me to be inseparable from the expression of all musical artists, and I confess I would not greatly pride myself upon a total immunity from this distressing and almost universal malady.

Most of us, I suppose, have heard of the Sunday-school youngster who kept on singing "Where are now the three blue children?" He had misheard the word "Hebrew," and had converted it into "three blue." Similarly, I once knew a juvenile who sang, in reference to Elisha and his chariot, "He went up in a fiery carr-i-ot." The new story I am about to tell is of a little girl. She was of an artistic turn, but her parents objected to her drawing on Sundays anything that was not of a religious character. One Sunday she brought her mother a picture of a lady with a train, on which sat a very strange-looking little quadruped. "What is that, my dear?" enquired the mother. "A young she-bear," answered the daughter. "But I don't remember anything of that sort in the Bible," was the rejoinder. "Oh, it's not in the Bible; it's in a hymn," was the innocent reply.

And then the little maiden quoted triumphantly—

"Can a mother's tender care
Cease towards the child she bear?"

Is there anything so delightful as these unconscious humours of children?

In a recent volume of musical reminiscences I read that Sir Henry Baker's hymn, "Oh, perfect life of love," was written in the house of Dr. W. H. Monk, the musical editor of "Hymns Ancient and Modern"; and as Sir Henry was in the habit of insisting upon Mrs. Monk's criticisms, some lively discussions took place, which had the effect of sending the household to rest with minds intent upon the new hymn. In the middle of the night Dr. Monk suddenly awoke and called for a light, saying: "Music to those words has come to me in my sleep; let me write it down." The notes were committed to paper, and he soon slumbered again. At breakfast time Dr. Monk sang the tune to Sir Henry, and the association of words and music at once became fixed. Here, apparently, is a genuine instance of dream music. It would be very interesting to know whether the experience of "dreaming" musical compositions is at all general. The case of Tartini and the so-called Devil's Sonata is classical, but, after all, it is little better than a tradition.

J. CUTHBERT HADDEN.

Musical Notes and Queries.

BY ORLANDO A. MANSFIELD, MUS.DOC., TRINITY UNIVERSITY, TORONTO; F.R.C.O.;
L.MUS.L.C.M.; L.MUS.T.C.L.

(Author of "The Student's Harmony," "The Organ Parts of Mendelssohn's Oratorios," etc., etc.)

OF Continental musicians born in the month of October, the chief is undoubtedly the recently deceased octogenarian composer, Giuseppe Verdi. Other Continental celebrities of this month are the composers Saint Saëns, Bizet, and Ferdinand Hiller; the pianists Liszt, Sauer, and Bertini—the latter born in London; the violinist, Molique; the organist, and favourite pupil of J. S. Bach—J. L. Krebs; and the immortal songstress, Jenny Lind. England is again well represented this month. She can claim J. L. Hatton and Mrs. Needham, the song writers; Sir W. Cusins, late Master of the Queen's Music; Gerald Cobb, of Cambridge; Cipriani Potter, a former principal of the R.A.M., and a friend of Beethoven; Blagrove, the violinist; Mdme. Sherrington, the vocalist; Dr. Annie Patterson and Dr. W. A. Barrett, the musical critics and biographers; and, amongst organists and organ composers, Henry Smart, perhaps the greatest of English organ writers; his friend, Dr. Spark, late organist of the Leeds Town Hall; and the contemporary cathedral organists, Drs. Keeton, Lloyd, and Sinclair.

Looking over the library of a ministerial friend the other day, I lighted upon Dr. John Stoughton's "Recollections of a Long Life." At first interested in the book because the writer was an occasional

guest at my father's house, further interest was awakened by the discovery of one or two musical allusions. Dr. Stoughton was born at Norwich, in 1807, and states that that city was then remarkable for its musical culture. Festivals and weekly concerts were held, and at these Dr. Stoughton was an interested and enthusiastic listener. "My friends," he says, "who know my ignorance of music will smile at this." Not if they are wise friends, I venture to think. Too often the most appreciative listeners to, and supporters of good music, are those who have no technical knowledge of the art.

Dr. Stoughton was pastor of the Congregational Church, High Street, Windsor, from 1832 to 1843. Here Rowland Hill often preached, and some of the Eton lads attended. Rowland had an affection for the 100th Psalm from Watts's hymn-book, "Before Jehovah's awful throne." The last line of this paraphrase, "When rolling years shall cease to move," the boys irreverently altered to "When Rowland Hill shall cease to move"!

Charles Wesley, a son of the celebrated hymn writer, at one time a pupil of Boyce, and organist of St. George's, Hanover Square, visited the house of Dr. Stoughton's father-in-law, arriving in a sedan chair and arrayed in court costume. Dr. Stoughton

writes with enthusiasm of Wesley's surprising execution on the piano, the latter being the more remarkable on account of Wesley having very short and thick fingers. Charles was born at Bristol, December 11th, 1757, and was at one time organist to George IV. His musical successes were a great pleasure to his father, but John Wesley regarded them with anything but cordial approval. Charles's brother, Samuel, was the father of Dr. Sebastian Wesley, and will always be remembered as the first to introduce the organ music of J. S. Bach into this country.

The ancient error that a discord is something unpleasant instead of something incomplete, has been appearing again—this time in the communication of a correspondent of the *Christian World*, who states that "Christian Science does not teach that to the human mind there is no sense of discord," but that "discord has no place in Divine love." The only kind of Christian Science which has any attraction for the writer of these notes is that of music and common sense, and it does not require much of the latter to see that our correspondent has got considerably out of his depth, being evidently labouring under the delusion that discord is synonymous with evil and ugliness. He further

commits himself to the statement that "as a man knows the truth, discord will vanish." That is to say, a knowledge of the truth will put an end to all change, contrast, and variety in life. What a ghastly prospect! But there is no cause for alarm. Our writer has been playing with musical terms he does not understand. These, like edged tools, are apt to give ugly cuts to those who handle them without the necessary technical knowledge.

Dr. Cadman, of Brooklyn, minister of the largest Congregational church in the world, has been delivering himself of various opinions, more or less interesting, with reference to his own and other American churches. He tells an interviewer that he addresses 3,500 souls every Sunday, and that this enormous audience is drawn together entirely by preaching. This I should be quite prepared to believe but for another statement to the effect that the quartett at Dr. Cadman's church is the finest in America, and costs £1,300 yearly. Would it not be more modest and more generous on the part of Dr. Cadman if he were to admit that as many people come for the music as for the preaching, or that in many minds the attractive power of the one bulks as largely as that of the other?

Pen Points.

AN American has invented an "adjustable piano-forte mute," and Pachmann, the Chopin pianist, is "sure that it will prove a great blessing to all who play, or intend learning to play, the piano-forte." It strikes me that the neighbours will have most reason to be thankful.

From the *Indiana Sentinel* the following exciting and extraordinary news is gleaned:

"RICHMOND, June 13.—The Friends' Church at Odon is in a factional fight over the use of an organ in worshipping. At the meeting today the anti-organists were barred out, but they smashed in the windows, interrupting the services. Both sides will appeal to the Courts."

And all this in the twentieth century, and in a civilised State! It would not surprise me if they burned witches in Indiana.

Recent excavations on the site of Jericho have laid bare the historical city wall, built of burnt lime bricks on a stone foundation. The wall is ten feet thick, and on the western side nearly forty feet wide. This proves that there was a wall anyhow. But what I would like to know is if there is any possibility of turning up any of the celebrated trumpets.

A cynical old bachelor lives with his dog in a flat. As he was looking out of his window, Miss Williams, who lives in the flat below, stuck her head out of the window and called up, "Your nasty

dog barks all night." "But he doesn't play on the piano all day," was the retort. The lower window came down with a bang that sounded like a safe being blown up.

Neighbours are such a trouble when music is in question! "Ah, play a little before you go, Professor." "I would like to, Miss Emma, but it's rather late, and I might disturb the neighbours." "Oh, don't bother about the neighbours. Besides, they poisoned our dog last week."

A hypercritical reviewer objects to one of our minor poets referring, by way of simile, to the "lute-toned night bird." I am inclined to agree with him. An endless number of poets seem to think that the lute was a wind instrument. It suggests Orpheus and the rest, and is more "poetical" than the modest flute, with which it is widely associated, if not confused. The lute, however, as every musician knows, was a stringed instrument, and was plucked by the fingers. The *pizzicato* tinklings could have no resemblance to the "mellow lay" of the night bird.

Sir James Crichton Browne comments on the difference between the sexes in cerebral structure and function, with special reference to music. He reminds us of the old familiar fact that woman, notwithstanding the high place allotted to music in her educational curriculum, has not enriched the storehouses of the divine art with a single *chef-d'œuvre*, and proceeds, by implication, to stigmatise

as excessive the amount of attention devoted to the subject by those responsible for female teaching.

"Why, with such a record of 'no results'—so far, at least, as the production of a female Handel or Beethoven, or even a female Gluck or Bellini is concerned—music should usurp such a preponderant place in girls' education it is difficult to divine." This view of the case will hardly find ready endorsement. The writer seems to imagine that all artistic tuition is superfluous which does not lead the pupil to absolute creative pre-eminence. Does, then, the high position as executants attained by so many women count for nothing?

Granted that the small group of female composers have given the world no single example of original genius, yet music has brought as much delight and solace to woman as to man. Let her, then, pursue the cult to her heart's content, even if she be inferior to man in the "cerebral substratum of ideomotor energy," whatever that may mean. All the tough words in the physiological dictionary are not likely to alter the present state of affairs, or abate one jot of the industry which is bestowed upon the art by our girls and their preceptors.

Mr. W. H. Grattan Flood, who has written a "History of Irish Music," is certainly loyal to his subject. Here is a brief quotation: "An Anglo-Irishman, Henry Carey, is best known for his adaptation of an old Irish folk-song to 'God Save the King,' the English national anthem." Discussions about the origin of the national anthem have been endless, but this is the first time that I have heard of an indebtedness to the Emerald Isle.

But Mr. Grattan Flood's loyalty to Ireland does not end here. He says that the Welsh music is an offshoot of the Irish, and that the best Scots tunes have been stolen from Pat's stores! It is best to "go it strong" when you are about it.

Wales and Scotland ought to be up in arms. I cannot speak for Wales; but, so far as I am aware, the only tune that Scotland ever even pretended to steal from Ireland is the tune of "Robin Adair." The famous song is included in several Scottish collections—why, I have never been able to understand; for the real Robin was an Irishman, and the tune to which he is sung is undoubtedly Irish too. When the sister isle gets Home Rule she will right all these things.

MAJOR FORTH.

A REMINISCENCE OF "ELIJAH" AT GLOUCESTER FESTIVAL IN 1847.

MR. FRANKLIN HIGGS, a well-known Free Church musician in Gloucester, wrote an interesting article in one of the local papers on "The Evolution of the Local Chorus" a few days before the recent Festival, from which we give the following extract:—

"Sixty years ago—at the Gloucester Festival of 1847—Mendelssohn's 'Elijah' was performed for the first time at these gatherings, and has held its

place in the programme ever since. I wonder how many among the congregation who will gather to listen to the inspired strains on Tuesday next heard the oratorio sixty years ago! There will no doubt be some; for this work is one of the few which never grow old or stale, and can be listened to time after time without weariness or satiety. I was not old enough at that date to be allowed to go to the performance, but I was permitted to be a listener at the rehearsal; so I really heard the greater portion of the work on the first occasion on which it was sung in the Cathedral. It happened in this wise. The Gloucester Choral Society was a young institution then, having been evolved out of the singing classes which had been started and taught by my father, William Higgs; and he, being desirous that the society should later on undertake the new oratorio, obtained permission from the stewards for the members of the society to be admitted to the rehearsal, so that they might get some idea of how the work should be performed. As the principal singers on that occasion were, I believe, the same who had taken part in the original performance when the work was produced at Birmingham, in the preceding year under Mendelssohn's own direction, I must have heard Madame Caradori-Allen, Miss Dolby, Mr. Lockey, and Herr Staudigl. I have no remembrance of the lady vocalists, but I distinctly recollect Lockey, the tenor, a very tall man with a pleasant, bright-looking countenance, a typical Englishman, and Staudigl, the 'Elijah,' who was a foreigner, a stouter and darker-looking man."

HOW TO CONQUER DIFFICULTIES.

THE only way to conquer a difficult passage in any composition is to practise the particular notes that cause the trouble. Concentrate the attention of the choir upon them. Sometimes a careful examination solves the problem at once, as it has been due to lack of attention, and hence of comprehension. Sometimes the phrase is difficult because the parts confuse each other. A separate practice of the few notes until they are completely mastered and fluently sung will be necessary. Sometimes there is a sharp discord that makes singers feel that they are wrong, when they are actually right. Point out the fact that there is a discord, and let them sing it again and again, until they understand not only the mechanics, but the spirit and meaning of the discord. If your choir singers are like most choir singers—especially the bass—weak in the chromatic scale, practise that scale systematically as an introductory exercise, until both ear and vocal chords find the successive half steps as easy as the diatonic scale. By this concentrated practice of hard places much time is saved and much cleaner work done.

PAGANINI AND THE CABMAN.—One night Paganini was going to the Paris Opera House, where he was to astonish everybody by playing on one string. Being late, he took a cab, and when he arrived at his destination the cabby wanted ten francs. "What!" he exclaimed, "you are crazy! I have only had you five minutes." "I know it is much," said the other, "but for you who make a fortune by playing on one string it must be ten francs." "Well," said Paganini, handing him the right fare, "when you can make your cab go on one wheel come to me and I will give you ten francs."

Master Musicians.

MR. H. A. FRICKER, Mus.Bac., F.R.C.O.

AMONGST the musicians who have come to the front in recent years, Mr. H. A. Fricker, the city organist of Leeds, holds a prominent position. Ten years ago he was organist of a church in a provincial town, and although he was known to be a thoroughly capable man by those intimately acquainted with him, his fame had not travelled very far. But his chance came when he gained the appointment at Leeds, and such good use has he made of his opportunities, that he now has a widespread reputation as a brilliant organist, a very efficient chorus-master, and an all-round musician.

Herbert Austin Fricker was born in Canterbury, February 12th, 1868, his father being a schoolmaster in that ancient city. At a very early age he was taught the elements of music by his father, and when only eight years old he entered the choir of Canterbury Cathedral. In two years' time he was made a chorister, and so commenced his regular study of ecclesiastical music of all schools. His voice broke when he was fifteen, and of course his work as a chorister ended. But he began to work away at the organ and piano, under the cathedral organist, Dr. Longhurst. With Mr. Gann, a well-known Canterbury musician, he studied harmony, counterpoint, and the violin, and the pupil speaks in warm terms of the valuable help his master gave him. With a view of gaining an insight into orchestral music, Mr. Fricker joined the St. Lawrence Amateur Musical Society (as a second violin-player), then conducted by Mr. Tench White. Later on, under Mr. Gann's advice, he took up the viola, and after becoming an efficient player on that instrument he did a good deal of work in a private quartet party, Mr. Gann being the leader and Mr. Fielding, the present Town Clerk of Canterbury (a descendant of Henry Fielding, the novelist), the 'cello player. The study of the organ was going on steadily all this time, and in 1884 he was appointed deputy-organist of Canterbury Cathedral. In that capacity he took the entire services one day a week, and accompanied at the rehearsals, and also at the rehearsals of the large choir, which gave occasional oratorio performances in the cathedral. This experience was exceedingly helpful, and ere long resulted in promotion, for in 1890 he was appointed organist and choir-master of Holy Trinity Church, Folkestone, an important church in the west end of that favourite watering-place. Teaching—especially in the numerous schools—soon came, and in a short time Mr. Fricker made an excellent connection. While at Folkestone he established some concerts for the performance of chamber music which were much appreciated, especially by the more educated amateur musicians of the

town. His close attention to the musical work at his church, and his taste and skill as an organist, gained him the esteem of all who had to do with him. His relations with the clergy, churchwardens, and congregation were always of the most cordial kind. In 1893 he took his Mus.Bac. degree at Durham University.

In 1898 an important turning-point came in Mr. Fricker's life. Through the death of Dr. William Spark, the post of city organist of Leeds became vacant, and amongst the numerous candidates for the appointment was Mr. Fricker. The eight most promising applicants were selected to compete, the judges being Mr. C. W. Perkins (Birmingham city organist), Sir Frederick Bridge, and Sir C. Villiers Stanford. The competition took place in the Albert Hall, when two out of the eight candidates failed to appear. After hearing the six players go through their several tests, the verdict was given in favour of Mr. Fricker, who accomplished all that was required of him with considerable credit.

During the latter part of his residence in Folkestone, Mr. Fricker had taken some organ lessons from the eminent recitalist, Mr. Lemare, and probably this experience materially helped him in gaining the coveted appointment at Leeds. It is quite certain that in the few lessons he had, Mr. Fricker learnt much, and he frankly says that he feels himself greatly indebted to the brilliant player for much valuable help and many equally valuable suggestions.

In July, 1898, Mr. Fricker took up his residence in Leeds, and on December 10th he gave his first recital on the magnificent organ in the Town Hall. The instrument had then just been reconstructed and some additions made by Messrs. Abbott and Smith, of Leeds. Naturally it was a trying ordeal, but the critical audience quickly came to the decision that their new organist was thoroughly capable and that he was "the right man in the right place." From that day forward Mr. Fricker has gone on increasing his reputation as an excellent performer on the king of instruments. His playing is clean, brilliant, and very tasteful. His programmes include all styles, so the "classical" and the "popular" listeners all have something to suit their tastes. Recitals—which are free—are given every Tuesday afternoon and on alternate Saturday evenings. As may be presumed, the Tuesday performances are attended by the select few, who appreciate organ music; but on Saturday the large hall is crowded, when the performance is perhaps rather more of a popular character.

The Leeds Town Hall organ is a very fine instrument. It was built by Messrs. Gray and Davison in 1859, and rebuilt by Messrs. Abbott

JOEL II. 1.2
III. 15

BLOW YE THE TRUMPET IN ZION.

ZEPHANIAH II. 3

(for BASS Solo and CHORUS.)

JONAH III. 9.

Published by Beal, Stuttard & Co, 231 Oxford St, London. W. & W.A.C. CRUICKSHANK.

Mus. Bac. Oxon.

Andante maestoso.

BASS
SOLO.

Tromba *Sw.* *Ch.* *p*

Blow ye the trum-pet in Zi-on, Sound an a-

-larm up-on my ho-ly moun-tain Let the in-ha-bi-tants of the land

trem-ble. For the day of the Lord

Full Sw. *Ch.*

com-eth, for the day of the Lord com-eth, it is nigh at

hand, it is nigh at hand, it is nigh at

CHORUS.

pp
A day of dark - ness and
A day of dark - ness and
A day of dark - ness and
hand pp A day of dark - ness and

16 & 32 Ft uncap.

gloom - i - ness a day of
gloom - i - ness a day of
gloom - i - ness a day of
gloom - i - ness a day of

clouds and thick dark - ness the
clouds and thick dark - ness the
clouds and thick dark - ness the
clouds and thick dark - ness the

sun and the moon shall be dark - - -

sun and the moon shall be dark - - -

sun and the moon shall be dark - - -

sun and the moon shall be dark - - -

The piano accompaniment consists of a treble and bass staff. The treble staff has a melodic line with a fermata over the final measure. The bass staff has a rhythmic accompaniment of eighth notes.

-ened and the stars shall with-draw their

-ened and the stars shall with-draw their

-ened and the stars shall with-draw their

-ened and the stars shall with-draw their

The piano accompaniment continues with a similar rhythmic pattern in the bass staff and a melodic line in the treble staff.

shin - ing

shin - ing

shin - ing

shin - ing

The piano accompaniment concludes with a final chord in the treble staff and a rhythmic accompaniment in the bass staff.

Solo.

4 Solo.

Blow ye the trum-pet in Zi - - on Sound an a - larm up-on my ho - ly

mountain for the day of the Lord cometh, it is

nigh at hand.

poco rall.

CHORUS

CHORUS.

p **ANDANTE.**

Andante.

Seek ye the Lord all ye meek up-on the earth which have wrought, have

Seek ye the Lord all ye meek up-on the earth which have wrought, have

Seek ye the Lord all ye meek up-on the earth which have wrought, have

Seek ye the Lord all ye meek up-on the earth which have wrought, have

Seek ye the Lord, all ye meek up-on the earth..... which have wrought, have

ANDANTE.

A musical score for a piano piece. The title is "Seek ye the Lord, all ye meek up-on the earth..... which have wrought, have". The tempo is marked "ANDANTE." The key signature is one flat (B-flat). The time signature is 3/4. The score is written for piano, with a treble and bass staff. The tempo is marked "And: p". The music consists of several measures, with some notes beamed together and some measures containing rests. The piece ends with a double bar line.

wrought His judgment which have wrought have wrought His judgment

wrought His judgment which have wrought have wrought His judgment

wrought His judgment which have wrought have wrought His judgment

wrought His judgment which, which have wrought His judgment

which have wrought, have wrought His judgment seek righteousness

which have wrought, have wrought His judgment seek righteousness

which have wrought, have wrought His judgment seek righteousness

which have wrought, have wrought His judgment seek righteousness

Ped.

seek righteousness seek meekness

seek righteousness seek meekness

seek righteousness seek meekness

seek righteousness seek meekness

B.S & Co 2344.

Who can tell if God will re - pent and turn away His fierce
 Who can tell if God will re - pent and turn away His fierce
 Who can tell if God will re - pent and turn away His fierce
 Who can tell if God will re - pent and turn away His fierce

an - ger that we per - ish not
 an - ger that we per - ish not
 an - ger that we per - ish not
 an - ger that we per - ish not

that we per - ish not per - ish not
 that we per - ish not per - ish not
 that we per - ish not per - ish not
 that we per - ish not per - ish not

Full Sw: *G!* *Sw!*

pp

Seek ye the Lord all ye meek up-on the earth

Seek ye the Lord all ye meek up-on the earth

Seek ye the Lord all ye meek up-on the earth

Seek ye the Lord all ye meek up-on the earth

Seek ye the Lord all ye meek up-on the earth

Ped.

res.

which have wrought have wrought His judg-ment, which have wrought have

which have wrought have wrought His judg-ment, which have wrought have

which have wrought have wrought His judg-ment, which have wrought have

res.

which have wrought have wrought His judg-ment, which which have

dim:

wrought His judg-ment which have wrought have wrought His judgment

wrought His judg-ment which have wrought have wrought His judgment

wrought His judg-ment which have wrought have wrought His judgment

wrought His judg-ment which have wrought have wrought His judgment

dim:

[illegible]

Più lento.
pp
 Seek meek - ness
pp
 Seek meek - ness
pp
 Seek meek - ness
pp
 Seek meek - ness
pp
 Seek meek - ness
Più lento.
ad lib.
Ped

and Smith, of Leeds, in 1898. It contains twenty-six stops on the great, nineteen on the swell, fifteen on the choir, ten on the solo, six on the echo, and sixteen on the pedals, as well as fourteen couplers. As will be remembered, Henry Smart drew up the original specification.

Five years ago the idea occurred to Mr. Fricker to found a Municipal Orchestra. The suggestion found favour amongst those in power, and the result is that he now has the control of an excellent body of sixty professional players, drawn from Leeds, Huddersfield, Bradford, and Dewsbury. This orchestra gives a concert every other Saturday night in place of the organ recital. The programmes are judiciously selected, and considering there is only one rehearsal, the performances are wonderfully good. On these occasions a small charge is made for admission, which nearly covers the expenses. The deficiency is made up by the Corporation, but it is money well spent for the education and benefit of the inhabitants. During the coming winter, ten orchestral concerts are to be given, when many important works will be performed—in fact the ten programmes are well selected and most attractive.

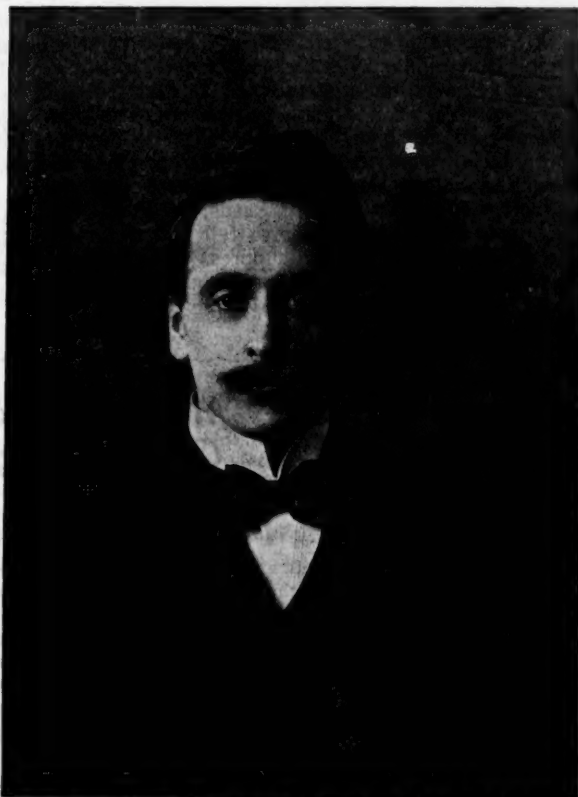
As a chorus-master Mr. Fricker has made a reputation. Five years ago he was appointed chorus-master of the Leeds Philharmonic Society, which numbers 400 voices. Rehearsals are held every Thursday during the winter. The concerts (six each season) are conducted by Hans Richter and Sir C. V. Stanford, though Mr. Fricker generally conducts *The Messiah*, which is given annually about Christmas time. Happily the chorus-master and various conductors work together with the utmost smoothness, the former frankly saying he considers it one of the privileges and joys of his life to be so pleasantly associated with such eminent leaders in the world of music.

A member of the Philharmonic Chorus writes me as follows:—

"I am glad to have this opportunity of paying a tribute, as a member of the Leeds Philharmonic Society, to Mr. Fricker's worth. I was a member of the Philharmonic some time before his appointment. The Society had a splendid reputation then, and good work was being done; in fact it was difficult to see where any striking improvement could be made.

"One Thursday evening Mr. Fricker, the recently appointed city organist, was introduced to us as our new conductor. Young-looking, obviously nervous, with quiet, unassuming manner, he assured us in a few words of his interest in the Society, and his appreciation of the honour done to him by the invitation to conduct, and then the rehearsal commenced. There were no fireworks, and no foreshadowing of revolutionary changes. Yet, in a few weeks there was a marked change

in the rehearsals, difficult to define. The atmosphere was changed. The lethargic spirit, the tendency to rest on the laurels of past years, apparent here and there, was disturbed, and largely, if not wholly, dissipated. As the new conductor felt his feet the interest in the work became keener and keener because of his intense earnestness. He takes it for granted that the members come to rehearsals to work, to learn, to advance in the art of choral music in particular. Closer attention to detail he has ever insisted upon. He comes to rehearsals prepared, knows the work through and through before it is put in hand. As a natural consequence, he has infected the chorus with his own spirit of enthusiasm, and captured their in-



MR. H. A. FRICKER, MUS.BAC., F.R.C.O.

terest by his efforts to do his best for the Society. He has learned to relieve the tension of choral rehearsal by a pleasant quip, without degenerating into mere facetiousness. The reputation of the Society stands higher to-day than it has ever stood before."

Mr. Fricker is also chorus-master of the famous Leeds Festival Choir, a position requiring skill, judgment, and tact. The choir is formed afresh for each festival. Applications are sent in, and Mr. Fricker (together with a committee) tests the voice and capabilities of every candidate. The choir is made up as follows, viz., 103 trebles, 94 contraltos, 81 tenors, and 85 bass. The preparation for a festival involves much time, of course.

For the festival to be held this month, weekly practices commenced soon after last Christmas. Since shortly after Easter two practices a week have been held, and during September no less than three per week have been called, most of them "full," but some of them sectional rehearsals. The rough work is done before the summer holidays, the September practices being devoted to polishing up. The magnificent performances given by this Festival Choir have a world-wide fame—thanks largely to the untiring efforts of the chorus-master and the splendid quality of the material he has to work upon.

As organist of St. Michael's Church, Headingley, Mr. Fricker keeps in touch with church work. He has an excellent choir, and to every member of it he is much attached; the good feeling which exists amongst the men he declares is unique. The choir is made up of twenty-four boys and sixteen men, six of the latter being paid. Mr. Fricker found a vast difference between the singing power of the northern and southern men when he went to Leeds, the Yorkshire basses especially being so full and rich. The difficulty he finds is to suppress the tone. He humorously says that two of his best basses would pretty well smother ten average South of England basses.

As a teacher Mr. Fricker's help is eagerly sought, and what time he can devote to that is always filled up. For organ recitals, too, his services are constantly engaged in various parts of the country. In November next he has undertaken to conduct a performance of *The Mikado*, which is to be given by the Leeds Amateur Operatic Society. Thus with engagements in the various departments of musical art, he gets much variety in his work, which he admits is a great joy and relief to him. To be tied to one branch would be monotonous.

Mr. Fricker, for want of time, has not done very much in the way of composition. An *Evening Service in G* has a steady sale, and an *Overture in C Minor* for the organ (written specially for his friend Mr. Lemare) is a very interesting work. Both are published by Novello and Co. Other musicianly organ pieces are published by Beal, Stuttard and Co.

Being bright and breezy, and usually with a happy smile on his face, Mr. Fricker is naturally popular. Everyone who has the pleasure of his acquaintance consequently votes him to be a thoroughly good fellow. May his career long continue to be prosperous and useful.

BROAD NIB.

Some Current Misconceptions Concerning the Church Organ.

BY ORLANDO A. MANSFIELD, MUS.DCC., TRINITY UNIVERSITY, TORONTO; F.R.C.O.;

Author of "The Student's Harmony," etc., etc.

To the rule that the circulation of an error or a fallacy is a much easier task than its correction or contradiction, the case of the organ furnishes no exception. On the contrary, misconceptions are rendered the easier of dissemination in this instance on account of the comparative inaccessibility of the instrument, the general invisibility of its keyboards and mechanical actions, and the confinement of the practice of its manipulation to a comparative few. Further, owing to its centuries of connection with the services of the Christian Church, the organ is surrounded with such a halo of romantic and legendary accretions that anyone attempting to remove the latter will almost invariably be regarded as a sacrilegist or an iconoclast. For us, however, accustomed as we are to constant misrepresentation, this fate has no terrors; and, although convinced, by years of experience in matters educational and controversial, of the difficulty experienced in the combating of any popular error, the harder the task we set ourselves the greater will be our satisfaction at any measure of success to which those of our readers who may be good enough to follow us to the end of this article may consider us to have attained.

Undoubtedly the most elementary misconceptions concerning the church organ are found in the discussion of its specification or scheme. The popular

idea is that an organ of liberal dimensions must be intolerably harsh and noisy. On the contrary, the small, over-blown, and harshly-voiced little organs are those which produce noisy and irritating tone quality; while, by their lack of variety of soft stop combinations, they engender the most deadly monotony. Whereas, the larger instrument, though more powerful, is usually better voiced and blown, its full power is but rarely called into play, while its greater number of soft stops enables it to produce a constant variety of subdued and pleasing effects.

Another popular error is the estimation of the size and value of an organ by the number of its draw stops or stop keys. This is to forget that some ten or twelve per cent. of these are couplers, controlling and combining stops or combinations, but not adding to the number of either. Besides, stops are sometimes made to draw in halves, or a portion of one stop is "grooved" into another, in both of which cases there are two stops but only one set of pipes. Again, a number of small fancy or stopped pipes, especially if some of these are shorter than their legitimate compass, will be much less expensive and far less sonorous than a single complete open pipe of generous proportions. And it is through ignorance of these elementary facts in organ building that many churches and organ committees, declining to engage professional advice,

have come to grief and squandered public money to an almost incredible extent.

For the fostering of one serious misconception concerning organ construction, organ builders themselves are often responsible. This is the erection of organs of two instead of three manuals in churches of respectable size. Given a sufficient number of stops, combined with adequate coupling action, and distributed over three manuals, the same power can be produced as in an organ of two manuals, but with a much larger number of effects, and with far greater ease and comfort to the performer. Indeed, the wrestling with some of the unmanageable and overgrown two-manual organs, to be found in so many churches, constitutes no mean addition to the troubles to which almost every organist is heir.

Pneumatic and electric actions, although fairly common, are still but imperfectly understood in many quarters. Quite a respectable number of otherwise well-informed people are as yet unable to distinguish between a console, or a key desk, and a glorified reed organ minus the cheap turnery top and dummy pipes. Only quite recently, and in our own hearing, a lady deposed to having visited a church in which there were *two* organs—a little one at which the organist sat, and a large one at some distance behind him, the two being played together by means of electricity! Better than this, however, is the story vouched for by the late Dr. Longhurst, to the effect that after the introduction of the new organ into Canterbury Cathedral, a verger used to inform visitors that "the connection between the console and the *hargin* is done by *helectrics*, and the whole thing set in motion by *hydraulic water*!"

A more pardonable misconception, however, is that, in placing a contract for the construction of an organ, the larger the firm the better the building. In many cases this is not a misconception at all. There are many firms of the first rank who would take as much interest in an instrument designed for some humble meeting-house as in one intended for an influential church or popular concert hall. But this interest is due more to the conscientious character of the principals of the firm than to the position of the latter. The reputation of a large firm is seldom advanced by the erection of small organs in comparatively unfrequented districts, whereas it is by the construction of these very instruments that a young firm first gets its foot upon the ladder of popularity. Hence it is only reasonable to expect that the small organ builder, if a man of integrity and ability, will do his very best with a small commission or order, whereas a firm burdened with large and heavy contracts could not always be expected or relied upon to do this. Personally, we would prefer to place a small contract with a reliable builder in a small way of business than with a larger builder of second rank. The former will make his own wood work and action with credit and distinction, and purchase his metal and reed work from expert makers and voicers to the trade; whereas the larger firm, with just sufficient capital to lay down plant for the manufacture of its own metal and reed work, will often produce stops of

the most inferior tone and voicing, far below the purchased work of the small builder or the manufactured work of firms of the first magnitude, which latter are, of course, in a position to lay down the best plant and secure the best workmanship.

But perhaps the greatest of all misconceptions concerning the church organ is that relating to the position in which it should be placed. On this point we have already written so much and, in past appointments, suffered such unutterable things, that we cannot be quite content, in this connection, to allow the brevity of our words to be accepted as affording any adequate idea of the measure of our sufferings. The best position for an organ is, undoubtedly, that adopted in the concert room, viz., facing the congregation, *i.e.*, at the east end of the church. Failing this there is the north or south side (as in most cathedrals and modern churches), or even a suitable and roomy chamber or recess. But the position in the west gallery, *i.e.*, behind the congregation, renders the instrument more or less invisible and inaudible, causes "dragging" on account of the lateness of the sound in reaching the congregation from behind, and renders the instrument unavailable for choral services and organ recitals, and uncomfortable for the organist and the choir. So bad is this position that we only know of one distinguished advocate thereof, and much of his advocacy is, we fear, "spoke sarcastic." The late Professor Sir Frederick Gore Ouseley recommended this position in a large church without a choir, in which "the whole congregation were in the habit of singing hymns at the top of their voices." The organ would then be useful to "drown the shouts if the cacophony became intolerable." Drowning, we are told, is one of the most merciful forms of death, but its comfort can surely be increased by speed. And as congregational singing can be much more effectually and speedily drowned by an organ placed in front instead of behind a congregation, this fact deprives the supporters of the west gallery position of the last prop upon which they can possibly lean.

The question of organ preservation is one upon which misrepresentation is fearfully rife. Some people will favourably compare the tone of an organ in some neighbouring church with that of their own instrument, forgetful that the one is under regular tuning and constant supervision, while the other is only attended to by third-rate workmen, and even these employed with the regularity of irregularity. Other people protest against a dirty church (in which music sounds as well as in a clean one), but appear to be unaware that no good tone quality can be expected from a dirty organ. A grain of dust on a reed, and its voice is dumb or discordant; an accumulation of dust in flue pipes or on the organ action, and brightness of tone and smoothness of working gradually disappear. Some organ committees seem to think that their responsibility ends with the erection of the instrument, whereas organ mechanism needs constant overhauling and occasional renewing, or it will speedily revenge itself upon its neglectful owners by disturbing the worship music, putting the church to needless expense, and victimising the innocent and unoffending organist.

But while some organ committees neglect their plain and simple duty, others magnify their office by issuing all sorts of harassing restrictions concerning the use of the organ by the professional organist and his pupils, under the mistaken idea that organ practice is hurtful to the instrument. This, however, can never be the case provided the instrument be sound, the organist competent, and the pupils under careful training. On the contrary, the frequent use of an organ not only discovers hidden defects, but keeps the reeds in better tune and the mechanism in better working order. By the frequent use of the instrument in the week temporary derangements of mechanism or tuning are discovered, which, if allowed to remain until the time for Sunday service, would often render the organ unavailable, and cause much trouble and vexation to both choir and congregation. The writer once played in a church, the officers of which, unable to deprive him of a legally conferred privilege of access to and use of the organ for himself and his pupils, endeavoured to send leanness into his soul by making him responsible for any damage

done to the instrument during the exercise of the aforesaid privilege. The result of this grandmotherly legislation amounted to an expenditure on our part of a couple of copper coins in three times as many years!

Believing that whatever other misconceptions may be current concerning church organs they are more or less related to, or derived from, those we have already discussed, it only remains for us to remark, in conclusion, that this paper is not altogether intended for the professional organist who should be fully aware of all the misconceptions we have passed in review, and equally well acquainted with the facts we have adduced by way of refutation. We write rather for the earnest church worker and supporter, the individual who desires to do and to have done for his church the best things in the best possible way, the individual who has sound and, we trust, sanctified common sense, and whose only deficiency is along technical lines. Should this article be of interest or value to such an one, we shall feel that we have arrived at the *ultima Thule* of our ambitions and desires, viz., to be useful rather than ornamental.

Congregational Music.

BY REV. FREDERICK CAMPBELL.

IN all philanthropic and religious work the great essential is to reach and move the will. Man is never saved in a state of passivity. The question asked by awakened men used to be, "What must I do to be saved?" not, "What must others do to save me?" We may do and keep doing for needy men, but until the volitional element enters into the process of their uplifting they will not be uplifted far.

This principle ought to enter not only into our theology but also into our very methods of public worship. The officiating clergyman is known as the minister, or the servant of the people; and the common conception of the Sabbath congregation is that it is gathered for the purpose of being ministered to. The minister is going to do something, and they must be there to be the objects of his effort. The same idea has unfortunately been carried into that part of the service which consists of sacred song. As a minister is delegated to preach and pray, so a certain number—the choir—are delegated to sing; and it is too literally true that throughout the people are mere hearers. Something is being done for them; they are being acted upon; it is wholesome as far as it goes; many feel the stimulus; but the opportunity to carry out resolutions that have been formed is yet in the future; indeed, it is with reference to the future that the message is usually given, such sentences as these being often heard: "As we leave this room," or "as we go out into the world," or "as we go down into the busy week," or "as we go our several ways, let us resolve to be more this and that, and do more of this and that." Thus for the

hour the will is taught to mortify itself, though under promise of a possible resurrection if the thoughts of the hour be not dispelled.

Some churches, notably the Episcopal, have the advantage in that they give the people a large part in the service; the voice of the people is often upraised in response to that of the minister or in unison with it, or in harmony with the choir. But happy is the church which admits the audible Lord's Prayer or the responsive reading of a short psalm. True, some go to the length of adding the creed, possibly the commandments. But in the matter of song, there is still very much to be desired in the hearty participation of the people. No matter how talented may be the choir (sometimes non-professors of religion, or professors of an opposite faith, or even notorious in character and life), they can never be proper substitutes for the people themselves. "Let all the people praise Thee, yea, let all the people praise Thee, O God." The most obvious and natural part to take in the service is that of singing, for, as Froebel says of the child, so may it be said even of the man and woman, that song is to them what it is to the birds.

That there may be æsthetic enjoyment in listening to the extraordinary performances of a skilled choir is beyond question; but this, if it be all, makes of this part of the service a mere concert. And the truth is that people who enjoy the best of music can get it at concerts, more of it and probably better, and a wider range because of the lack of necessity regarding the religious limitations of a church service. But the will is not stirred. There is the difficulty. The listener has not resolved to

do anything; he is not doing anything. On the contrary, he is for the time being in a state of volitional paralysis, others doing for him what he ought to be doing for himself: To Ezekiel God said: "Lo, thou art unto them as a very lovely song of one that hath a pleasant voice, and can play well on an instrument; for they hear thy words, but they do them not."

Now this is not saying that a well-trained choir has no mission. On the contrary, it has a large mission: to comfort, to inspire, to voice the praises of the people in such strains as are beyond the average singer. But all this should be but introductory and subsidiary to the great anthem of praise which should again and again at each public service swell aloft from the hearts and voices of the worshippers themselves. When you have persuaded a man to part his two lips and utter a sound you have moved upon his will; the volitional element is in operation; the spiritual is moving and at work. And the great aim in the worship in song should be to draw out the people, to inspire them to active, hearty, loud and universal participation. A man goes home from church much better for the feeling that he did something while there; besides which he may have sung away his doubts and fears and griefs, and sung courage and power into the heart of his minister.

The prime use of the choir, then, should be to lead out the entire congregation into active participation in song. And to this end every member of the choir should feel the weight of responsibility, the burden of leadership, in the singing of every stanza of every hymn. The choir should consider itself a failure, as indeed it is, if it do not succeed in awakening the active participation of the people in the hymns. No pains should be spared to secure this. If necessary there should be a special and skilled precentor besides the choir in the leading of the hymns. An agreement might well be entered into in any congregation among as many as could be drawn into it, always to sing the hymns with heartiness; their example would be contagious among those about them.

In order to secure this general participation in the singing of hymns the minister's selection of the same must be very discriminating; many must be old and familiar; and such as are new must be singable, appealing to the popular mind.

BIRDS TAKE PART IN A CHURCH SERVICE.

IN Trinity Methodist Church, Toronto, the coming of summer was this year celebrated by a novel service, in which birds and blooms played a conspicuous part. The altar was filled with the sprays of apple-blossoms and carnations, roses, and other flowers, while suspended from the gallery were seven cages, each containing the favourite songster from some member's home, lent for the occasion. When the members of the congregation entered they were greeted by a chorus from these pet canaries, and the singing scarcely ceased for a moment during the whole service.

Nonconformist Church Organs.

STRATFORD GROVE CONGREGATIONAL
CHURCH.

BUILT BY MR. R. SPURDEN RUTT.

Compass of Manuals CC to A (58 notes). Compass
of Pedals, CCC to F (30 notes).

Great Organ.

Double Diapason	.. .. .	16 feet.
Open Diapason	.. .. .	8 "
Stopped Diapason	.. .. .	8 "
Viola	.. .. .	8 "
Principal	.. .. .	4 "
Harmonic Flute	.. .. .	4 "
Fifteenth	.. .. .	2 "
Trumpet	.. .. .	8 "

Swell Organ.

Lieblich Bourdon	.. .. .	16 feet.
Open Diapason	.. .. .	8 "
Rohr Flöte	.. .. .	8 "
Salicional	.. .. .	8 "
Voix Celeste	.. .. .	8 "
Gemshorn	.. .. .	4 "
Mixture	.. .. .	3 Ranks.
Piccolo	.. .. .	2 feet.
Oboe	.. .. .	8 "
Horn	.. .. .	8 "
Clarion	.. .. .	4 "
Vox Humana	.. .. .	8 "

Choir Organ.

Lieblich Gedacht	.. .. .	8 feet.
Dulciana	.. .. .	8 "
Gamba	.. .. .	8 "
Flauto Traverso	.. .. .	8 "
Clarinet	.. .. .	8 "

Pedal Organ.

Open Diapason	.. .. .	16 feet
Bourdon	.. .. .	16 "
Bourdon Minor (prepared for only)	.. .. .	16 "
Bass Flute	.. .. .	8 "

Coupler.

Swell to Great.	Great to Pedal.
Swell Super Octave.	Choir to Pedal.
Swell Sub Octave.	Swell to Choir.
Swell to Pedal.	

Accessories.

Tremulant.

Three Composition Pedals to Great Organ.
Three Composition Pedals to Swell Organ.
Crescendo Balance Pedal.

The action throughout is of an improved, reliable type of Pneumatic, with special devices for Coupling, Drawstop and Combinations of the builder's invention.

The Console is detached and self-contained; a distance of 30 feet intervening between it and the Organ. The Pneumatic connection between one and the other passes through the solid masonry wall and thence through the floor of organ chamber.

The Organ is blown by a self-governing electric plant, with separate bellows placed in stairway apse at rear of Church and controlled by a switch at Console, a distance of 100 feet intervening between the main bellows and Console.

Echoes from the Churches.

Anthems or Part Songs from our Publisher's Catalogue to the value of Five Shillings (marked price), will be sent every month to the writer of the best paragraph under this heading, the winner to make his or her own selection. Paragraphs should be sent direct to the Editor by the 17th of the month. The prize this month is awarded to Mr. T. Harlock.

METROPOLITAN.

BARNSBURY.—The Barnsbury Mission Band held the first annual festival at Arundel Square Congregational Church on Sunday and Monday, September 15th and 16th inst. A special musical service took the place of the usual P.S.A. on the Sunday, when the singing was accompanied by the band. On the Monday evening about 800 or 900 people assembled to enjoy a concert given by King's Cross Mission, Gifford Hall, Old Nicoll Street and Hoxton Crusaders, and the Leysian Mission brass bands. From 7.30 to 8 p.m. Mr. C. H. Cullum, the organist and bandmaster, gave several effective solos on the fine old organ. Punctually at 8 p.m. the chair was taken by Mr. Henry Fowler, the organiser of the Children's Protestant demonstrations at the Alexandra Palace. The proceedings commenced by the rendering of a selection, "O.H.M.S.," by the massed bands, under the very able leadership of Mr. Faux, of the Leysian Mission. Other numbers in which the bands combined were a fantasia, "The Village Bride," and a march based on the popular hymn "When the roll is called." Each of the bands played separate selections also, under their respective leaders, Mr. Faux (Leysian), Mr. Asher (King's Cross), Mr. Braden (Hoxton Crusaders), and Mr. Franklin (Gifford Hall). The playing did great credit to conductors and bandmen alike, and was well received by an appreciative audience. The programme was varied by the vocal talent of Miss M. Mitchell, Miss Nash, Mr. F. J. Macdonald, and Master W. Warren, a member of the Arundel Square Church choir. His rendering of "Cathedral Voices" was so enthusiastically received that the chairman was compelled to break through the 'no encore' rule. Mr. Henry Fowler, in his chairman's address, bore testimony to the usefulness, in the service of God, of the four bands who were visiting Arundel Square that night.

LAMBETH.—Upton Chapel was re-opened for public worship on Sunday, September 1, after extensive redecoration. The interior will now compare favourably with that of any Baptist church in the Metropolis. Large congregations attended the re-opening services, and eloquent sermons were preached by the new pastor, Rev. Wilfred P. Hodge. The anthem at evening service was "O come, let us sing to the Lord" (F. W. Peace), and as rendered by the choir, some forty strong, was highly effective. A tonic-sol-fa class is now in operation at Upton Chapel, conducted by Mr. Frank Davies, the members of which are drafted into the regular church choir as vacancies arise. As an instance of the utility of the system, it may be mentioned that at the Sunday-school anniversary in July last the scholars, assisted by the regular choir, sang with very fine effect Handel's "Hallelujah Chorus," a result which would have been impossible some few years since. Two anthems are sung each Sunday, and, so far as 1907 is concerned, there has been no repetition, a fact which speaks for itself. To mark the re-opening, and as an expression of esteem, the members of the choir and a few outside friends presented the organist, Mr. H. Ford Benson, with a full-sized

organ copy of the Baptist Church Hymnal (complete), handsomely bound in morocco, with appropriate gilt lettering and illuminated inscription. Mr. Benson is now entering upon his twenty-fifth year of service as organist and choirmaster at Upton Chapel.

STRATFORD.—An excellent three-manual organ, erected in the Congregational Church (Rev. A. J. Palmer, pastor) by Mr. R. Spurden Rutt to a specification prepared by Mr. E. Minshall, was opened on September 5 and 8 by Messrs. Fountain Meen and E. Minshall. The former gave an interesting recital on the 5th, Madame Edith Hands charming the audience by her rendering of "O Divine Redeemer" and "There is a Green Hill Far Away." Mr. Montague Holmes was the chairman. On Sunday, September 8, Mr. Minshall presided at the organ morning, afternoon, and evening, and after the evening service, gave a short recital. The singing throughout the day was excellent, the large congregations joining heartily, not only in the hymns, but in the Te Deum (Smart), "What are These?" (Stainer), and "The Radiant Morn" (Woodward). Solos were also rendered with much taste by members of the choir. The Rev. A. J. Palmer preached at each service eloquent sermons. The Mayor and Corporation of West Ham attended the morning service in state.

WESTBOURNE GROVE.—The West London Central Church Choir celebrated its first anniversary last month, and a meeting was held in the lecture hall on Wednesday, the 11th ult., to which the congregation were invited and attended in goodly numbers. The Rev. W. J. Potter presided. The choir members sang solos and anthems, sandwiched between the reports and financial statements. Mr. W. Warren, the secretary, read an interesting record of work done since the formation of the choir twelve months ago, including four concerts, the proceeds of which have provided a choir library. Mr. Berridge said he was very proud of his choir; he believed it contained some of the most enthusiastic young people in the church. He hoped the choir would prove itself one of the best organisations connected with Westbourne Grove. He certainly had one of the best choir secretaries he had ever known, and he thought they believed they had a good leader, and that is as things should be. Let the good work go on. He commended the lady members for the brave way in which they had tackled the matter of furnishing a choir stall for the bazaar. Mr. Elsey, the church secretary, representing the church, said the deacons and congregation appreciated the work of the choir. They not only looked nice, but sang well, and put a heartiness into the worship singing that they had not known at Westbourne Grove for years.

PROVINCIAL.

ABERDEEN.—Mr. A. Forbes Milne, M.A., A.R.C.M., organist of Belmont Congregational Church, has been appointed to the position of music master in Madras College, St. Andrews. Mr. Milne, who is quite a young man, is a hard-working and painstaking musician, and his abilities well merit the confidence of the St. Andrews authorities in offering him this important post.

BESSES, NR. MANCHESTER.—The Harvest Thanksgiving services in the Congregational Church were held on Sunday, September 8, the preacher, morning and evening, being the Rev. A. Bond, of Darwen. The services, as usual, at this church, were fully choral. Appropriate hymns were heartily sung to well-known tunes, and the choir, under the direction of Mr. Leaver, the organist and choir-master, gave the following selection of music:—Morning: Introit, "This is the Day" (Sir John Goss); Our Lord's Prayer, a setting by J. H. Maunder; anthem, "Great is the Lord" (A. W. Marchant, Mus. Bac., Oxon.); offertory sentence, "He that Soweth Little" (Sir Jos. Barnby). Evening: Introit, "O Come, Let us Worship" (Himmel); Our Lord's Prayer, a setting arranged by F. A. Challinor, Mus. Bac.; anthem, "The Wilderness" (Sir John Goss); general thanksgiving, a setting by John Naylor, Mus. Doc.; vesper (unaccompanied), "With Thy Benediction" (Wm. Acfield). The solo for soprano in Himmel's anthem was sung by Mrs. Unsworth, and the solos and verse portions of "The Wilderness" were sustained by Miss Eckersall, Mr. Unsworth, and Mr. Wilfred Green respectively. The church was tastefully decorated with harvest produce, plants, and flowers, and presented an extremely attractive appearance.

BOSCOMBE.—A new organ, costing £350, has been placed in the Baptist Church.

EXETER.—Mr. A. W. Templeman, the organist of St. John's Congregational Church, has been presented with a dinner service by his choir on the occasion of his marriage.

FOLKESTONE.—Harvest thanksgiving services were held in the Wesleyan Church on Sunday, September 15th, when sermons were preached by Revs. William Rapson and D. Young. The choir gave an excellent rendering of Stainer's "Ye shall dwell in the land," and Gaul's "The eyes of all wait upon Thee," the solos being taken by Mrs. Lipop, Miss Myfanwy Young sang "With Verdure Clad" in good style.

HUCKNALL TORKARD.—On September 8th the choir of the Addison Street Congregational Church, Nottingham, gave a musical service at the Congregational Church, illustrating in broad outline the development of English worship music from the seventeenth century. The anthems were: "Teach me, O Lord" (Dr. B. Rogers); "Thine, O Lord" (J. Kent); "Beloved, if God so loved us" (Sir J. Barnby); and "God so loved the world" (J. V. Roberts). Mr. C. E. Blyton Dobson, A.R.C.O., was at the organ.

HULL.—A new organ costing £600 has been erected in Beverley Road Baptist Church.

HYTHE.—Harvest thanksgiving services were held in the Wesleyan Church on Sunday, September 22nd, when suitable sermons were preached by Revs. Arthur Walters and David Young. The building was beautifully decorated. Harvest hymns were heartily sung. The morning anthem was "Thou openest Thine hand" (Minshall), and in the evening "Sing to the Lord of Harvest" (Lane Frost) was given. Mr. Arthur Worthington presided at the organ.

IRLAMS-O'-TH'-HEIGHT.—Mr. Carnegie has promised £240 towards a new organ for the Wesleyan Church.

LEIGH-ON-SEA.—A new organ is to be placed in the Wesleyan Church at a cost of £430. Mr.

Carnegie gives half and Mr. J. Osborne, a member of the church, the remainder.

LINDLEY, HUDDERSFIELD.—On Sunday, September 1, the anniversary services in connection with the Wesleyan Methodist Church were held, the preacher at the morning and evening services being Rev. John Day, the newly appointed minister. Anthems were rendered by the choir at each service. Mr. Edward Armitage presided at the organ. The morning anthem was "God Came from Teman" (Steggall), solo, Miss Kellett. Evening, "In that Day" (Elvey), tenor solo, Mr. J. Thirp; alto solo, Miss Jenkinson. In the afternoon a musical service was held, when selections from Mendelssohn's "Elijah" were rendered by the choir and an efficient orchestral band (leader, Mr. A. W. Kaye), the baton being wielded by Mr. Ward, the choir-master. The first hymn was No. 25 in the New Wesleyan Hymn Book: "Raise the Psalm! Let Earth Adoring," very heartily sung to Sullivan's tune *Lux Eoi*, by choir and congregation. Then followed the *Elijah* selections, consisting of several of the best choruses. Solo items were sung by Misses E. Leach, Emily Cox, Messrs. T. C. Brown, W. J. Gledhill. After the offertory the service was concluded by the singing of hymn 767, "Jesus Shall Reign Wher'er the Sun," to the fine old tune, *Edwinston*, the Benediction being pronounced by Alderman Broadbent.

OADBY.—A new pipe organ was opened in the Congregational Church on Thursday, August 20th. Mr. Percy Jones, F.R.C.O., of Melton Mowbray, gave two recitals, one in the afternoon and another in the evening. The special services were continued on Sunday, September 1st. The preacher was the pastor, the Rev. G. A. James. The cost has been £210. By the opening day over £200 had been promised.

PLYMOUTH.—The organ in George Street Baptist Church has recently been enlarged at a cost of about £300.

SOUTHPORT.—Mr. H. Glyn Wylie, late organist of Prince's Gate Baptist Church, Liverpool, has been appointed organist and choir-master of the West End Congregational Church, Southport.

STAPLEFORD.—On Sunday, September 8th, the harvest thanksgiving services were held in the Wesleyan Church, when appropriate sermons were preached by Rev. W. Henderson, of Ilkeston. For several years the choir have provided an afternoon musical service, and on this occasion, under Mr. F. Cooper's baton, they gave a very creditable performance of G. Shinn's Harvest cantata to a good congregation. The work is of considerable merit, several of the numbers being charmingly written. Miss Eva Cook, of Nottingham, the possessor of a well-trained voice, sang the soprano solos in an excellent manner. Miss Winifred Branson, Mr. T. K. Cooper, and Mr. W. Newbold completed an evenly balanced quartet, and sang the parts allotted to them excellently. Mr. J. A. Smedley most efficiently presided at the organ. At the evening service the choir contributed the chorus, "O Lord, how manifold," and the Manx fisherman's hymn, a special favourite at this Festival. Miss Cook gave an effective rendering of Pinsuti's setting to "Lead, kindly Light."

SWANSEA.—On August 31st the musical festival of the West Glamorganshire Calvinistic Methodists was held in the National Eisteddfod Pavilion, when old Welsh hymns were sung by about 10,000 voices.

New Music.

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Humoreske, Abend-Träumerei, Herbstlied. By Tschaikowsky. 1s. 6d. each.—These form Nos. 18, 19, and 20 of Organ Arrangements, edited by John E. West. They are cleverly arranged by Healey Willan. The first and last will be very welcome additions to any organist's repertoire.

Bridal March, for the organ, by Alfred Hollins. 1s. 6d.—An excellent march, quite out of the ordinary run, with a very fine finish.

The Heart's Awakening. Song, by Albert W. Ketèlbey. 2s.—A very graceful and altogether charming composition. It is published in B flat and in C.

Lo! the Heaven-descended Prophet. Aria for soprano, from *The Passion of our Lord*, by C. H. Graun.—This bright and florid song, edited by Mr. Randegger, will commend itself to all sopranos with a flexible voice of good register. It is very "showy."

Old Violin Music. Edited by Alfred Moffat. No. 4 sonata in G minor by John Stanley, and No. 5 sonata in A major by John Collett, are before us.—Both are excellent works for violinists; but they need fairly accomplished players to do them full justice.

The Song of Harold Harfager. By John Pointer. 1s.—This poem by Sir Walter Scott is set out for baritone solo, chorus (male voices) and orchestra, and it will make a most effective item in any concert programme. The spirit of the words has been well interpreted.

As by the Streams of Babylon. By Basil Harwood. 1s. 6d.—A metrical version of Psalm cxxxvii. by Thomas Campion. The composer has laid it out for soprano solo, chorus, and orchestra in a very musicianly fashion. It is not easy; but a choral society of fair abilities would enjoy singing it, and under such conditions it would be very effective.

J. BROADBENT AND SONS, LEEDS.

Let us not be Weary in Well-doing.—A very useful and expressive anthem for general use.

A Selection of Old Methodist Tunes. Edited by Frederic James, Mus. Bac. 6d.—An excellent selection of twenty-four tunes still loved by many a Methodist and others. Mr. James has edited them carefully, and as specimens of the "good old-fashioned tunes" we can cordially recommend them.

T. H. HOPKINS AND SON, 3, EAGLE STREET, HOLBORN, W.C.

From Greenland's Icy Mountains. 2d. Hymn-anthem, by Chas. E. Smith.—This very effective setting of Heber's well-known hymn is specially written for missionary meetings, but it is a useful anthem for ordinary church use. The occasional use of unison passages, and verses set for sopranos and altos only, give nice variety.

BREITKOPF and HÄRTEL, 54, GREAT MARLBOROUGH STREET, W.

What Does Richard Wagner Relate Concerning the Origin of his Nibelungen Poem? By S. Röckl. 1s.—This pamphlet of thirty-two pages, translated into English by Constance de C. Parrish, contains

passages from epistolary utterances of the great musician. It is interesting reading to all Wagner lovers.

METZLER AND CO., GREAT MARLBOROUGH STREET, W.

I Heard the Voice of Jesus Say. Song, by Bruce Steane. 2s. net.—An excellent setting of this popular hymn. It works up well at the end. The organ part adds much to the effect. It is published in three keys, D flat, D and E.

C. WOOLHOUSE, 174, WARDOUR STREET, W.

Six Album Leaves, for the organ. By A. G. Colborn.—Graceful one-page pieces, suitable as offertory voluntaries.

Accidentals.

"WAITER," called the customer in the restaurant where an orchestra was playing.

"Yes, sir."

"Kindly tell the leader of the orchestra to play something sad and low while I dine. I want to see if it won't have a softening influence on this steak."

JACKIE: "Does your father know anything about music, Tommy?"

Tommy (whose father is a policeman): "Yes."

"Well, what does he know?"

"He knows how many bars there are in a beat, for I have heard him tell mother so."

SHE: "Do you go to the opera much?"

He: "Never."

"But I understood your wife to say you were passionately fond of Italian productions?"

"So I am; I love macaroni."

MRS. MARY LAYTON'S Ladies' Choir, whose concert at the Queen's Hall last April received such favourable notice in the London press, has been engaged by Mr. Percy Harrison for a series of concerts early in December in some of the principal provincial towns. They will commence at Birmingham, sing at Manchester, Liverpool, Bradford, and go north as far as Aberdeen, and finish at Leeds.

To Correspondents.

A. J. W.—The following will probably suit you:—Quadrilles: "La Nationale" (E. Leblanc), "Original Albert" (J. Lorraine), "Queen of the Forest" (J. Pridham); Barn dances: "Woodland Flowers" (F. Burns), "Columbian" (Farban), "Happy Darkie" (A. E. Godfrey).

ANXIOUS.—Your first violins should be on your left and your seconds on your right. You will require two clarionets.

C. F. T.—We can give no opinion without seeing the organ. Ask the advice of a good professional man near you.

The following are thanked for their communications:—F. H. (Gloucester), T. B. S. (Birmingham), W. J. (Hereford), W. B. O. (Bournemouth), C. C. (Newcastle), J. J. (Hanley), A. M. (Ilfracombe), D. E. (Cardiff), R. P. (Colchester).



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